

The Washington Times Page of Music for Music Lovers of the Capital

'Robin Hood' Producer To Give D. C. Singers Chance To Be 'Heard'

By JESSIE MacBRIDE.

"Opportunity for young American singers," is the watchword of Ralph Dunbar, producer of the revival of De-Koven's comic opera, "Robin Hood," which opens at the National Theater tomorrow evening, for a week's run.

All ambitious young Washington singers who apply at the National Theater on Tuesday at 10 a. m. will be granted the much coveted "hearing" that sometimes develops into a real career for a gifted young artist by Mr. Dunbar. He will personally conduct this series of "hearings," which will be given to successful applicants.

TALENT FRIGHTENED AWAY.

How many sensitive young singers, whose voices would prove of inestimable value to a manager, have made the long trip to New York or Chicago, only to be frightened away by the unapproachableness of managers, or discouraged by the oft-repeated "come again" flung at them by an indifferent underling? Managers need talent, otherwise they cannot exist—yet why this eternal high and mighty pose of utter indifference—particularly when an American boy or girl asks for a hearing?

"Recruiting" American singers and "only American singers" is Ralph Dunbar's rule. Mr. Dunbar is thoroughly convinced that there is undiscovered operatic talent in practically every city. That is why the musical directors of his organizations have been responsible in addition to conducting the regular performance. In every city visited by the Dunbar companies a careful hearing is given all local vocalists who apply. When Mr. Dunbar is present he conducts these hearings himself. The Dunbar casts and chorus have been recruited largely in this manner from the ranks of young singers previously unknown to the profession.

SCOURS COUNTRY FOR VOICES

"Where does Ralph get his singers?" has been asked over and over again. The answer is that he goes out after them and he does so, not only in the big cities either, but makes special trips to the small towns all over the country to hear voices. He believes in American singers and he also believes that America wants to hear her own.

Mr. Dunbar also has on tour productions of "Carmen" and "The Mikado," which will be seen here in

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(1) **JOE CLETA HOWE**, as Annabelle in "Robin Hood." Miss Howe is a Memphis, Tenn., girl who stepped out of the chorus after five weeks, and has played the role all season.

(2) **RALPH DUNBAR**, producer and owner of the "Robin Hood" Company, who gives the much coveted "hearings" to Washington opera aspirants this week at the National.

(3) **PAULA AYERS**, as Alan-a-Dale in "Robin Hood." Miss Ayers is a Cincinnati girl, who has had opera experience in Europe and in America.

HARDING SPONSORS MUSIC FOR CAPITAL

Writes That He Wishes Every Success in National Conservatory Project.

For the first time in the history of the United States a President in office states over his own signature his attitude toward the art of music in its higher phases.

In the following letter to Arthur M. Abell, the distinguished writer of music, Warren G. Harding endorses the movement now on foot in Washington for the furtherance of good music in the National Capital and throughout the country:

"What you have written to me about the effort to develop interest in and taste for good music in Washington, and, indeed, throughout the nation, has very much appealed to me, perhaps in part because I have been a very little of an amateur myself. I know it has been said that arts have not always been so much favored under Republican as monarchical forms of government, but I think a fair survey will justify a very frank divergence of opinion on that point. Surely, the encouragement of the arts in Greece and in France under the institutions of democracy can hardly be cited in support of such a thesis. Likewise, the history of our own and the other American republics I think justifies the opinion that artistic taste and interest may quite as well flourish under a popular as under the monarchical establishment.

"At any rate, I very much sympathize with their effort, such as you suggest, for the betterment of taste and the expansion of popular interest in good music. You have my best wishes for the success of your efforts in that direction."

SCOPE OF THE PLAN.
It is evident from this letter that President Harding realizes that art is one of the highest forms of civilization, and that of all branches of art, music is the most popular and far reaching, and therefore an educational factor of great importance in the life of a nation.

The efforts referred to by President Harding in his letter to Mr. Abell, who for many years prior to the outbreak of the world war was general European correspondent of the New York Musical Courier, includes as their goal the founding of a National Conservatory of Music, the establishment of a permanent sym-

phony orchestra, the founding of a stock opera company and the building of an opera house and concert hall worthy of the Capital of the great nation. It is proposed to make Washington so attractive musically that great artists will find it a congenial place in which to live.

One of the chief reasons for the failure was the mistake of restricting former efforts to music only. One of the first considerations in the present plan is the establishment of a Bureau of Fine Arts under Government control, with separate departments for music, painting, sculpture, architecture, and the graphic arts. Such a bureau is considered indispensable for the full realization of the idea.

PRESIDENT'S MORAL SUPPORT.
Hitherto there has been a total lack of interest on the part of those in the foremost Government circles who had both the influence and the power necessary to further the cause. It is realized here that in appealing direct to the highest authority in the land and receiving a written statement from the Chief Executive, Mr. Abell has rendered great service to the cause.

The moral support of the President is considered in art circles to be of inestimable value. His letter seems destined to become an historical document. It is predicted that framed copies of it will be hung on the walls of every establishment in the United States in any way connected with music. It indicates that while President Harding is in office attention will be given at the White House not only to the political and economic, but also to the ethical welfare of the nation.

Gordons in Ampico Record.
The Gordons to the fore! When Philip Gordon, American pianist, and Curcena Van Gordon, contralto of the Chicago Opera Company, met by chance in Dallas, Tex., it resulted in an Ampico record. The record was by Philip Gordon and it is to be used with a phonograph record of Miss Van Gordon's.

Mr. Gordon gives a piano recital in Danvers, Ill., this month, assisted by the Ampico.

AMONG MUSICIANS

FIRST BAPTIST CHURCH.

The music for the service of the First Baptist Church this evening will be given by the choir, with Mrs. Florence Howard, soprano and director; Miss Mary Beisser, contralto; Henry A. Kruger, tenor; Frank Haneke, bass; and Mrs. Edmund Barry, organist.

The evening chorus will assist the solo quartet. The anthems are "Praise God the Father" (Gounod) and "The King of Love" (Shelley).

ST. PLEASANT CONGREGATIONAL.

The music for the evening service, tonight at 8 o'clock, at the St. Pleasant Congregational Church, has been arranged as follows by Claude Robeson, organist and director. The solo quartet—composed of Frances Scherger, soprano; Eleanor Kitching, contralto; T. J. Quinn, tenor, and Herman Fakler, bass—will give the following program:

Organ prelude, "Evening Song" (Johnston); bass solo, "Now the Day is Over" (Speaks), sung by Mr. Fakler; offertory quartet, "The Lord Is My Light" (Parker); organ postlude, "March" (from Lohengrin) (Wagner).

MRS. MACK-COTTELL RESIGNS.
Mrs. Josephine Mack-Cottrell has resigned her position as contralto soloist at the Trinity M. E. Church, and will leave Washington shortly to join her husband, Capt. Alfred Cottrell, in the South, where he recently re-entered the marine corps.

Y. W. C. A. QUARTET.

The Young Women's Christian Association quartet gave a special program Friday evening at the E Street branch of the association, assisted by Miss Aida Johnson, reader. The quartet—composed of Mrs. Lawson and Miss McQuillen, first and second soprano; Miss Ray and Miss Quay, first and second alto—gave four groups of quartets. Mrs. Lawson and Miss Ray sang as duet the "Barcarolle" from "Tales of Hoffmann" and "Lullaby of Mine" by Walt. Miss Little was the accompanist.

MARTIN RICHARDSON IN MINNEAPOLIS.

Martin Richardson writes from Minneapolis, where he was warmly received as soloist with the Minneapolis Symphony Orchestra, that he will again spend the summer at Mohonk Lake, N. Y., where he has a summer vocal class. He returns to Washington from a short concert tour about May 1, going to his summer season of recitals and teaching somewhat later.

ACADEMY AT FALLS CHURCH.

Under the direction of Mary Helen Howe, head of the departments of singing and expression at the Academy of the Blessed Sacrament at Falls Church, Va., a benefit performance was presented for the academy during the past week. The outstanding features were the comedy, "The Convention of Realistic Readers" and the closing "Gypsy Scene" (Verdi). The choruses by the junior and senior classes as well as the piano numbers were heartily received. Marie Howe Garziglia, teacher of piano at the academy, gave artistic support at the piano as accompanist.

The soloists were Eileen Beattie,

AUSTIN CONRAD, gifted pianist and protégé of Ernest Hutcheson, who will give his first Washington recital Friday evening at the Hotel Hadleigh ballroom.



MME. JULIA CULP, famous Dutch singer of songs, who will give her postponed song recital Thursday afternoon.



REAL AMERICAN SONGS FEATURED BY QUARTET

That the American song holds a place of its own in the big world of music was amply testified during the convention of the League of American Pen Women when the compositions of Campbell-Tipton, Rogers, Burleigh, Morahan, Guyon, Kramer, Woodman, Salter, Ganz, Rummel and others were presented by the Washington Opera Quartet, composed of Frances Corey, soprano; Clelia Pivoravanti, mezzo contralto; Hillard Carter, tenor; and Harlan Randall, baritone.

This same group of singers also offered selections from "La Forza del Destino" (Verdi), "Faust" (Gounod), "Madame Butterfly" (Puccini), "Carmen" (Bizet), and "Martha" (Flotow). America's place in music was further exemplified by Mrs. Margaret Clark, soprano; Valerie Pollio, mezzo soprano; and Robert Woodland Gates, tenor, in American songs and arias from "Carmen," "Gloconda," and "Traviata." Gertrude McRae and Leah Chambers were accompanists. The music was under the direction of Mrs. Suzanne Oldberg and Mrs. Edward Albion, the latter offering some pertinent remarks of the significance of the American writers of songs occupy as historians of the music of the country.

Carl Wilmore was offered by the league in the play "Everybody," written by Mrs. Lars Anderson.

Mildred Hoover and Harriet Bailey sang delightful songs.

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